THE QUESTION(S) OF ARCHIVING

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Collection and Archive on the Work and Life of Navina Sundaram (1945 - 2022)
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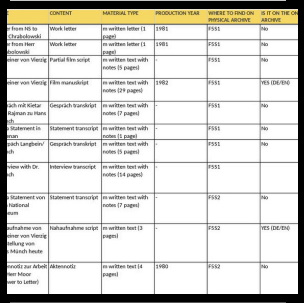
The digital archive The Fifth Wall and the physical collection gather films, letters, texts, and pictures of Navina Sundaram, a journalist and filmmaker who migrated to West Germany in 1964 and worked with the NDR for 40 years. She was probably the first journalist of color to lead news programs in German television and fought to show the realities of migrants, women and other minorities both inside and outside of Germany and India.

There are some people who specialize in archiving, they study to find, create and care for archives. Other people do not specialize in archiving. We are found **by** archives.

When I go to the physical archive I engage with it with a **performative** patience. I do not have patience for anything else. I wash my hands and sit in silence in front of the corresponding folder, reviewing page by page and entering the data to an excel sheet.

The rest of the time I engage with the digital archive. This archive would not exist without the other, but it allows a **different kind of work**: it allows to jump between materials with the easiness of the internet.

more
than one archive



CONTENT	MATERIAL TYPE	PRODUCTION YEAR	WHERE TO FIND ON PHYSICAL ARCHIVE	IS IT ON THE CI ARCHIVE
e from NS to Rzyskowski	Work letter	1981	FSS1	No
e from Herr Rzyskowski	Work letter	1981	FSS1	No
ärer von Viersig	Partial film script	-	FSS1	No
ärer von Viersig	Film manuskript	1982	FSS1	YES (DE/EN)
ach mit Kietar Rajman zu Hans	Gespräch transkript	-	FSS1	No
e Statement in rman	Statement transcript	-	FSS1	No
pach Langbein/ uch	Gespräch transkript	-	FSS1	No
view with Dr. uch	Interview transcript	-	FSS1	
e Statement von National eum	Statement transcript	-	FSS2	No
ufnahme von ärer von Viersig altung von n München heute	Nahaufnahme script	-	FSS2	YES (DE/EN)
nnotiz zur Arbeit ben Moor wer to Letter)	Aktennotiz	1980	FSS2	No

I started a catalogue of the physical collection. For that I started reviewing every folder in order. I set up a list of categories for what I copied some of the categories that are used in the online archive: title, date, archival material and topics. I guess archives **shape each other**.

Categories are a guide, one way to make sense of a big corpus of materials and make future engage with the archive more accessible.
But categorising is also a deep process of getting to know **what** there is and **making your own sense** out of it: coming up with the quests that the archive suggests.

infinite
puzzle

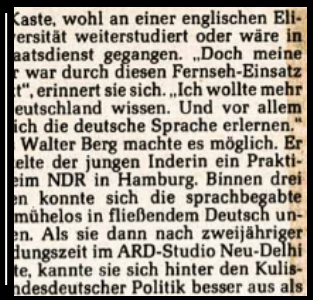
Working with an archive is like working on a **puzzle** that has not one but many ways of being put together, all of them **incomplete**.

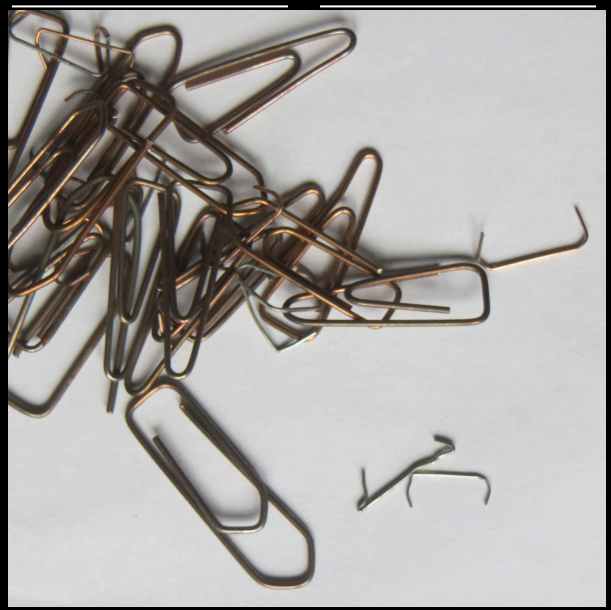
The design of this poster is the same as the one used for the digital archive. The order constantly changes while some of the boxes are left empty. This is a way to show that an archive is **opened, unfinished and changing**, that there are missing or invisible pieces and space for new connections.

The different outputs of playing with the pieces can raise **different questions**.
For me - as I searched for pieces that match together - the question formed is about **translation**.

What are the implications of Navina translating India for West Germany through television? of the curators of the online archive translating now the movies back to English? What use would it have to translate some of Navina's work to Spanish?
Apart from language, **how much** of cultural meaning and political intentions are actually **translatable**?

While cataloguing the physical archive's letters written in German; trying to make sense of Navina's translations -**linguistic, cultural, political**- on the online archive's English subtitled-films, into written ideas on my native language Spanish;


Kaste, wohl an einer englischen Eli-
ersität weiterstudiert oder wäre in
aatsdienst gegangen. „Doch meine
war durch diesen Fernseh-Einsatz
t", erinnert sie sich. „Ich wollte mehr
eutschland wissen. Und vor allem
ich die deutsche Sprache erlernen."
Walter Berg machte es möglich. Er
elte der jungen Inderin ein Prakti-
eim NDR in Hamburg. Binnen drei
n konnte sich die sprachbegabte
mühelos in fließendem Deutsch un-
n. Als sie dann nach zweijähriger
ungszeit im ARD-Studio Neu-Delhi
te, kannte sie sich hinter den Kulis-
ndesdeutscher Politik besser aus als



I have gathered a bunch of staples and paper clips that I have been taken off the texts and scripts so they can be scanned and digitised. This pile of little metal pieces might be the only **material** record of my work. Other than that, there are pictures my phone, ideas on virtual documents and memories on my fingers.

and amidst translating my experience to this poster, I am struck with the question of whether I am working **on** an archive, **with** an archive, or in **between** archives, across several layers of translation; and whether I have an archive of my own.

can there
be an
archive of
archival
work?